



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## NOTICES OF THE PRESS.

---

[We quote from that excellent newspaper, the *Springfield (Mass.) Republican*, the opening paragraph of a very interesting article which bears unmistakable marks of the pen of "Timothy Titcomb." "Praise from [Dr. Holland] is praise indeed." We wish we could give our readers the benefit of the whole three columns of pleasant and instructive chat for which our articles on "Furniture" are so fortunate as to have furnished this delightful writer with a text:—

"HOW TO MAKE HOME PLEASANT—HOUSE FURNISHING AS A FINE ART.—That ambitious little pre-Raphaelite, the NEW PATH, has waked up from its nap of a few months, keener and more positive than ever, as if to make amends for lost time, like a child that has unwillingly been put to sleep in the day-time, but is not to be defrauded of its share of play, and goes at it all the harder in consequence of its rest. Of course it could not be pre-Raphaelite without being more or less pugnacious; a certain iconoclastic irreverence is, at present, one of the prominent characteristics of that school. At present we say; for with the fuller recognition of its claims which we believe is sure to follow, there will doubtless come to it, while retaining all of truth which it now holds, more catholicism in art, more charity, more courteousness. And certainly the American public, with its very small quantity of artistic knowledge, and very great capacity for admiration, needs a smart castigation at least monthly for its foolish ways. We have not yet, as a country, got over a childish pride in American performances, not for what is good in them, but because they are American; and a still more foolish jealousy of foreign criticism and foreign attainment. The true critic, like the true artist or poet, is cosmopolitan—we have some such, we are grateful to think,—and he judges of a picture or a poem as a man accountable to God for his judgment not less than if he were saying, under solemn oath, what should take or keep the life of a fellow-creature. Truth is the avowed aim and object of the pre-Raphaelites. Ruskin has proved himself an earnest seeker after it, and the light which his sincerity diffuses will shine clearer by and by. Let him and his followers be pardoned if they do not always 'speak the truth in love;' truth is better than falsehood, however spoken. We are glad that here there is thought and feeling enough, in what we believe to be the right direction, to promise a cordial support to such a journal as the NEW PATH. Severe as some of its art-criticisms are, they are a needful irritant to American artists as well as to the American public, and form a pleasing contrast to the adulatory tone of most of our journals. We wish the NEW PATH a long life. There is abundant work for it to do; may it prove itself able to do it judiciously, patiently, and faithfully."

---

THE NEW PATH.—Whatever may be thought of the justice of the criticisms of this new art-journal, they certainly are not dull, and that is a great merit. Here is a specimen from the July number. \* \* \*—*Worcester (Mass.) Daily Spy*.

---

THE NEW PATH.—We have received the July number of this well conducted art-journal. Its pages are full of interest on the subject of American art and artists, and it handles its subjects with an able pen. The *New York Independent* says of it, \* \* \*—*Poughkeepsie (N. Y.) Daily Press*.

---

The July number of the NEW PATH is as refreshing in its fearless art-criticism as ice-water on a hot day. The freshness, the scalpel-like criticism, the wit and freedom, of these papers are worthy of all praise. The magazine is the organ of no clique, and is doing most excellent service for art in this country. We read every word of it with the utmost zest, for it is always suggestive; it is not over-awed by any pretention or reputation. It ought to be most liberally sustained. Our readers cannot do a greater service to true art, or get more enjoyment to themselves for \$2 a year, than by subscribing for it. We appeal to them to do so. The brief article on Mr. Leutze is as follows, brief, but long enough for Mr. Leutze. \* \* \*—*Hartford (Conn.) Evening Press*.

---

We have already briefly noticed several of the July magazines, but there are many more to be criticised in the scanty space which we have this week. The NEW PATH is one of the thinnest and most pungent of them all. If the larger reviews contained, in proportion to their bulk, the same quantity and quality of original criticism, they would be greatly improved. There is in this dauntless little combatant a depth and sincerity of purpose which more than atones for the asperity of its censures. In the present number we notice some capital suggestions in a "Letter to a Workingman," and a very just answer to some strictures by an English periodical.—*The Commonwealth*, Boston, Mass.